his Life Romance

Paderewski Crue to the Memory Of the Wife of his Youth.

New York, June 21 .- The Journal says: There have been many rumors and rumor, of rumors of the marriage of Paderewski the great planist. The Journal has investigated them all and learned not only that they are untrue but the real reason why Paderewsky has not married and will never marry again. This story is authorfred by a former teacher with Paderewski in the Conservatory of Music at Warsaw. From motives of delicacy he has asked that his name be suppressed. Paderewski will not marry Miss Etta Dunham, of this city, nor Mme. Coraki, of Paris, nor Helene Rosen, of Warsaw. All these reports love only with his piano-and his girl wife | weeks. who died nineteen years ago in giving birth to his crippled boy. The story of Paderewaki's love for his dead wife is beautiful, uplifting and an ideal romance in the real

Ignace Jan Paderewski, the prince of married or about to be married.

He will never marry. He has declared it cannot be mistaken. The idle gossips who have circulated reports of secret or prosare silenced. The persistent ghost of matrimonial rumors has been laid forever. Twice within two weeks the story has

come across the Atlantic that Paderewski was married or about to marry. First the cable carried the tidings that he had been married since December to Mme. Gorski, the former wife of the famous violinist. No sooner was that story laid to rest by an authoritive denial than another came across the wires. This time he was to wed a Polish girl eighteen years old. And omes a cable from Monsieur Goerlitz, Paderewski's European manager, to William Tredbar, his American manager, calling the second report a "foolish fiction as barren of fact as the first."

Paderewski will never marry. He so declared in Paris last week. He gave his

"Why should I marry?" he exclaimed. "I, who have a wife there?" and he pointed to heaven. "There? She is here. She is with me always. I would die if it were not for her presence."

The planist remembered that he wa talking to his manager and saying what all the world would know. He turned his never speak of this. Say simply that 1 shall never marry. It is enough."

But Ignace Jan Paderewski's secret was -that tender, beautiful, pathetic secret that has been his for nineteen years. The wife of his youth, his obscurity, his poverty, though dead, was living. He saw her. He feit her touch. She inspired him, She kept him alive. So tender, so reverent was his love for her still that the thought of marriage to another woman was sacrilege. Ignace Jan Paderewski would not

marry again-could not marry again. It was twenty years ago that Ignace Jan Paderewski, a poor, unknown planist, made a tour through Russia, Siberia, Servia and Roumania. He played to small audiences at reduced rates. Most of his hearem listened dully. A few caught the whisper of the angel of genius when the boy planiet touched the keys. They were men and women who listened with their fouls, for their ears noted many imperfections in the musician's art.

One of the few who listened and heard the angel note was a girl of seventeen. She was Rosa Hassal, the daughter of a the prince in the realm of music. wealthy Roumanian. It was said that there was noble blood in her veins. She was a girl in form and face and manner, but a woman's soul, mature and loving, looked from her eyes. She was beautiful because of that look. She had the divine gift of sympathy. The Roumanian village folk said that God had touched her with his finger at her birth and put that tender emile upon her lips and in her eyes.

Ignace Paderewski from the rude platform of the villinge hall saw that tender, unconscious smile. He felt the girlish eves with their depth of unfathomed tenderness upon him. Under their speil he played as he had never played before. She and her father thanked him for the music. He bowed low to the father, and looked into he eyes and was mute. The father frowned. The girl blushed and her eyes

Ignace Paderewski played badly the :est rode enough to hase. But oven vurgarians understand. He would have been put ent had he known that the young musician played tadly because he missed a pair of comunity eyes in a girlish face. Ignace Paderewski went back to the

Roumanian villiage three months later, the maimed boy the strength denied him He told the owner of the eyes that he could never play again without their presence and their inspiration. She confessed she had thought often of the player and his music. She loved all the world, but his opera, and that all the incidents are she loved him best of all. So when the strung upon it as pearls upon a thread of Roumanian had talked loudly about rank | gold. and fortune and angrily about "pauper musicians." he did so to less than no purpose. The next morning there was an early wedding performed by the villinge priest, and the rich Roumanian's daughter and the "pauper musician" left the villiage and walked away hand in hand into their new world, a world that held much pain and poverty, but more happiness.

The young husband and wife traveled together on his concert tours in Russian Z and Polish villiages. Sometimes she turned his music. Oftener she sat near him, pear enough that he might look into her eyes, those beautiful eyes with deeper tenderness in them than when he had seen them first in the Robmanian villlage.

The stolld Russian folk to whom he played remembered the musician and his wife long after they had gone. He was so slender, so delicate, so wrapt in the planoforte. She was more slender and more delicate than he, and she loved the plant and her husband, her husband and th plane. She looked at him so fondly. She had such beautiful eyes, The Russian housewifes and their rough husbands used to think dumbly of those eyes as they thought of the stars; something far and wonderful that they could not under- Francisco (Frisco Line) railroad have a stand. They marvelled at the harmonies the husband drew from the keys. They associated them vaguely with the light in you time to Denver, Cheyenne, Ogden, the wife's eyes. They were right.

"Ah! My Ignace!" she would say. shall be rich and famous. But what shall I do then? My heart cannot hold mere happiness.

the wife of Paderewski was not strong. She had been used to juxuries unknown in rates and routes. Podolla. She missed them, but she was too brave and tender to give a sign. When her husband saw the tired droop of her tips he made the birds in the plane sing. | Corner Main Street and Douglas Avenue.

and the brook in the piane rapple, and the flowers in the plano bloom, and the sun n the plane shine, and she forgot. The folk gossip about the Podolla peas

ant's playing reached Warsaw, and a

grave professor, with bristling black whis kers and hair and thoughtful blue eyes. went down to hear. He went to the little cottage and liston ed outside the door. His grave eyes brightened, "Schoen! Schoen!" he said. He was so pleased that he quite forgot to knock. He pushed open the door. The

girl wife was pressing her lips upon her husband's hand, and he was stroking her

The Warsaw professor coughed. The child husband and wife stared. "We want you at the Warsaw Conser-

vatory," said the man with the bristling hair. Will you accept?" Paderewski and his wife-remember thry were only children-burst into tears. When

the professor left he had their promise are tissues of gossips' brains. He is in that they would go to Warsaw in two One night two angels hovered over the Podolla musician's cottage. They, were

the angel of life and the angel of death. Each one brought his gift and departed. In the morning Ignace Pade ewski knelt beside the bed where his wife lay with white face and still lips and eyes-those planists, has ended the rumor that he is tender eyes-closed forever. In the next room the villiage women gathered and gossiped about a weak, wailing babe, with in accents of positiveness and pain that limbs as helpless as a wooden doll's. Sometimes they peeped into the next room and saw the musician kneeling, with face hidpective marriage of the great musician den in his hands, beside the bed, and crorsed themselves.

They buried the musician's wife in the simple Podolla cemetery. Paderewski was very quiet that day. Only one person heard him say: "The stars have gone out, The stars have gone out."

He went to Warsaw and took the peevisn lafant with the limbs as helpiess as a wroden doll's with him. He played bedly at first, and his instruction was feebro. He knew it. "The stars have gone out. The s'are have gone cut," he would whisper. The grave professor, with his bristleing

beard and hair, remembered and understood, and he was very patient. He came upon Paderewski once sitting listlessly before the piano, his hands at his side, his head bowed upon his breast.

"She is not pleased to see you thus," said the professor softly. Paderewski raised melancholy eyes to

"Yes," said the professor. In a little while he heard music in the room he had left. It was sad music. It made him weep for the first time in ten years. Then a note of hope stole into the Sack abruptly and said: "Pardon me! I strains, then the subdued song of resignation, then a strong note of prophesy and a hymn of reunion. When the professor looked up Ignace

Paderewski was beside him. "I believe she knows. I think she was with me then. I could feel her eyes upon

me," he said. The old Wareaw professor is still Pader ewalti's comidant. It is his every that has come across the Atlantic in answer to the reports of Paderewski's marriage. "Will Paderewski marry?" the curiou

ask him. "Never," says the professor, emiling and folding his arms as one who knows.

Paderewski went to the Strasbourg Conservatory of Music from Warsaw in 1884. He gave up teaching and became a virtuoso. He went to Vienne and learned of Theodore Leschetizky, the famous trainer of planists. He toured Germany with success. He went to Paris in 1889, and at once became a "lion." He has made three tours of America. He is the greatest planist of the age. He has composed an operato be sung at Dresden in the fall. He is

And ever his inspiration has been the tender eyes of his young wife, the eyes that he believes are still upon him as he plays and writes and that watch ever be side him while he wakes or sleeps.

His crippled son is now as old as Pader ewski was when he married. He has never walked, and he cannot use his arms He does not care for music, but he love his father with abject devotion, and he looks at him from eyes like his mother's. Padersweki is very tentler of this child of

Next year he will leave off playing and live on his farm in Galicia, close to the order of Russia and of his native Poland. Thither he will take his invalid child, end morning). Stop-overs allowed, This and the time he can spare from him he will give to composition. Though only thirty-nine Paderewski is an old man at heart. He has suffered and worked more of the tour. Once a vulgar fellow was than less sensitive men of twice his age. He is tired and sraves rest with his s The plan st and his son are both in Paris, The son lives in the home of Mme. Elena Gorski, who was the friend of the boy and his father in their friendlessness and obscurity. No medical skill can ever give

at birth in the cottage at Podolia. This is the love story of Paderewski as told by the old Warsaw professor in Paris The Missouri Pacific last week. It is said to be the theme of

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